Sugg. Call: MT 55 .M2340

Music - Instruction and Study

UBBD

1.50

DEVELOPING the MUSICAL SENSES

THE MONTESSORI APPROACH TO MUSIC
FOR THE EAR, VOICE, EYE, AND HAND

by ANNA MARIA MACCHERONI

TRANSLATED BY ROSINA BRIENZA

GP
Greenwood Press

SM-1094

DEVELOPING THE MUSICAL SENSES

by Anna Maria Maccheroni, LC

The Montessori Approach to Music for the Ear, Voice, Eye, and Hand

translated by Rosina Brienza

To Maria Montessori who initiated the work of teaching music according to her method and has given me always the warmest encouragement.

A. M. Maccheroni

LC: NUC '63-'67 Author List, v. 34, p. 25

Greenwood Press

SM-1094

All rights to the original Italian text owned by Vita Del' Infanzia, Rome.
All rights to the English translation printed herein owned by World Library Publications, Inc.
© Copyright, 1966, WORLD LIBRARY PUBLICATIONS, Inc., Cincinnati, Ohio 45214.

CONTENTS

Editor's Preface 4

Preface 5

The Music 7

Description of the Materials 8

Presentation of the Materials 11

The Charts 16

Parallel Exercises 21

The Position of the Hands (6 charts showing the position of the hands and the fingers) . . 31

Editor's Preface

The Italian editions of Anna Maria Maccheroni's ORECCHIO, VOCE, OCCHIO, MANO and the rest of her series use the system of fixed *do* as the basis for the Montessori method of teaching music. Since this system is used infrequently in the United States, permission has been received to use the movable *do* system in the American series. Therefore, in this first book, the letter names C, D, E, etc., have been substituted for the ***do-re-mi's.***

The fundamental difference between the European fixed *do* system and the British-American system of movable *do* is as follows: the European system simply uses the ***do-re-mi's*** as alternates for the letter names C, D, E, while the British-American system conceives of the ***do-re-mi's*** as a pattern of relationships between notes which can begin on any letter name.

Later books in this series will introduce the system of movable *do*. An introduction to the movable *do* system is not necessary until transposition of melodic patterns into different keys is presented.

Teachers are advised to stay with the key of C for several weeks. This will have the advantage of solidifying the children's sight-reading ability in the key of C. Naturally supplementary materials will have to be chosen carefully. The important thing at first is that the children get a conception of the up-ness and down-ness of the notes and become familiar enough to work with the C scale confidently. This will permit the material in this book to be used to the fullest extent, prevent any possibility of confusion, and at the same time keep children in a comfortable voice range.

The editor is grateful for Ralph Thibodeau's help in the editing of the translation and the preparation of the Editor's Preface.

Preface

The language of sounds, as it has developed through the centuries, follows constructive laws that can be compared somewhat to those of the spoken language. The child has within himself the power to make the spoken language his own; he can also learn the language of music.

Usually we think we have to teach music; instead, we should concentrate on creating a musical atmosphere. According to Dr. Montessori, "the secret of all man's progress is the love of his environment."

Montessori's method, applied to music, has revealed unsuspected capabilities in children. A complete musical education, the discovery of the so-called theory of music, becomes not only possible, but ideally attractive and practical.

This first book of explanation of the method, which progresses from the single note to reading and singing at sight, is based on the four means of direct contact with music: ear, voice, eye, hand. This is the first step on the road to mastering a real and practical knowledge of music. The complete work (of which this book is the first part) is a classified collection of books. They develop the various branches of musical culture in this order:

1. *Accents of the best (strong and weak); spontaneous reactions of little children.*
2. The First Book of the Child*
3. *The length of the notes from the aesthetic point of view; movements (not motor reactions) suggested by the very character of the note, long or short.*
4. *Rhythmic patterns: which combine with a variety of melodic patterns, and then serve as the basis for collective, intelligent and very precise actions, giving a charming effect of unity.*
5. *The scales: how the scale is formed; how to transpose with the transposer invented by Dr. Montessori.*
6. *The seven notes of the scale combined in chords, in arpeggios (broken chords); and short melodies without modulations, using big, illustrated charts.*
7. *Scale patterns, with the transposer, which has notes personified by 22 little dolls; a chain that connects and disconnects; the easily-made stars; the bridge that represents the scale patterns, each scale being like a building block, solid and firm.*
8. *The intervals, with their own secrets of musical beauty.*
9. *The chords, which, with the "ribbon", may be discovered or controlled and, with the children personifying the notes, may be matched to the proper position for their resolution.*
10. *The beat, with its own intimate make-up, closely bound to the meaning of the melody.*
11. *The graphs, showing the movement of sounds.*
12. *A story, four chapters long, analyzed and expressed with the graphs.*
13. *And (skipping many other things, such as the "repetitions"), the very interesting physical laws of sound, and the mathematical laws governing the formation of the scale.*

**Note: A. M. Maccheroni,* Il primo libro del bambino, (Rome, 1950).

In the complete works, the principles and the practice of the Montessori method as applied to music are shown for the first time.

In this first booklet, which is an introduction to the method, I have aimed at giving the teacher a guide for using the bells and showing the best presentation to awaken in children an active interest in music.

THE MUSIC

In this first chapter, we will consider the education of the ear, voice, and eye; a necessity in music education, based on the method followed in Montessori Schools.

It should be understood that there must be music throughout the day in addition to the exercises that we present. For example, the children should sing a hymn, a song, a prayer.

There is a little bell with a high pitch that says, "Lunch is ready." There is another of a low pitch that says, "Let's go home . . . " There is another bell with a soft tone that says, "You're making too much noise."

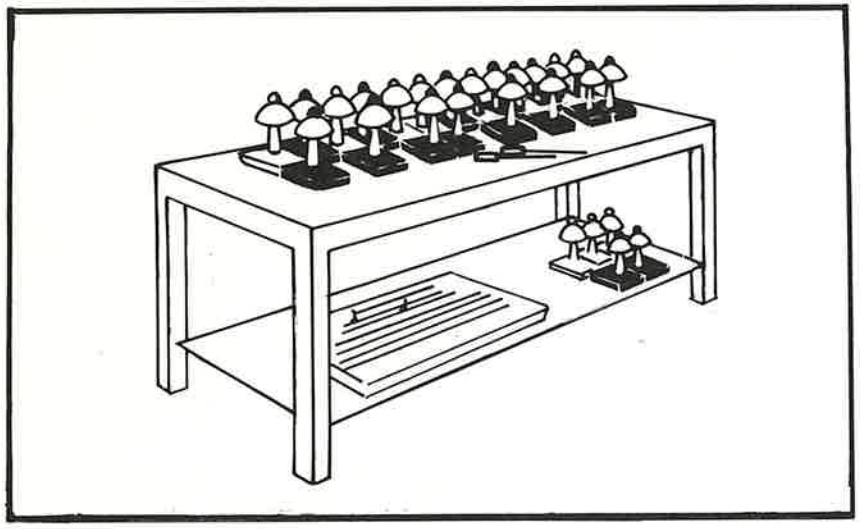
There is a hymn for every season. We sing outside in the open, in front of a garden plot, where we grow the flowers or fruit of one season. A song for each season — 4 songs — 4 garden plots.

There are music boxes small enough to be held in the child's hand. When the child turns a little handle, he hears a melody — always the same — which is pleasing to little ones. One child always kept one in the pocket of his trousers. There are games accompanied by song and actions.

There are musical stories, as beautiful as fairy tales, short but complete, which give the satisfaction of stories that end well. Mozart, Bach, Beethoven, Chopin, Bellini, Verdi, and many other famous composers give us a rich harvest of them.

The children listen while they draw or do some other work, or just remain quiet and listen. The name of the composer is given to them, and so, when they want to hear a certain piece of music again, they say, "Please play Mozart, please play Puccini."

DESCRIPTION OF THE MATERIALS



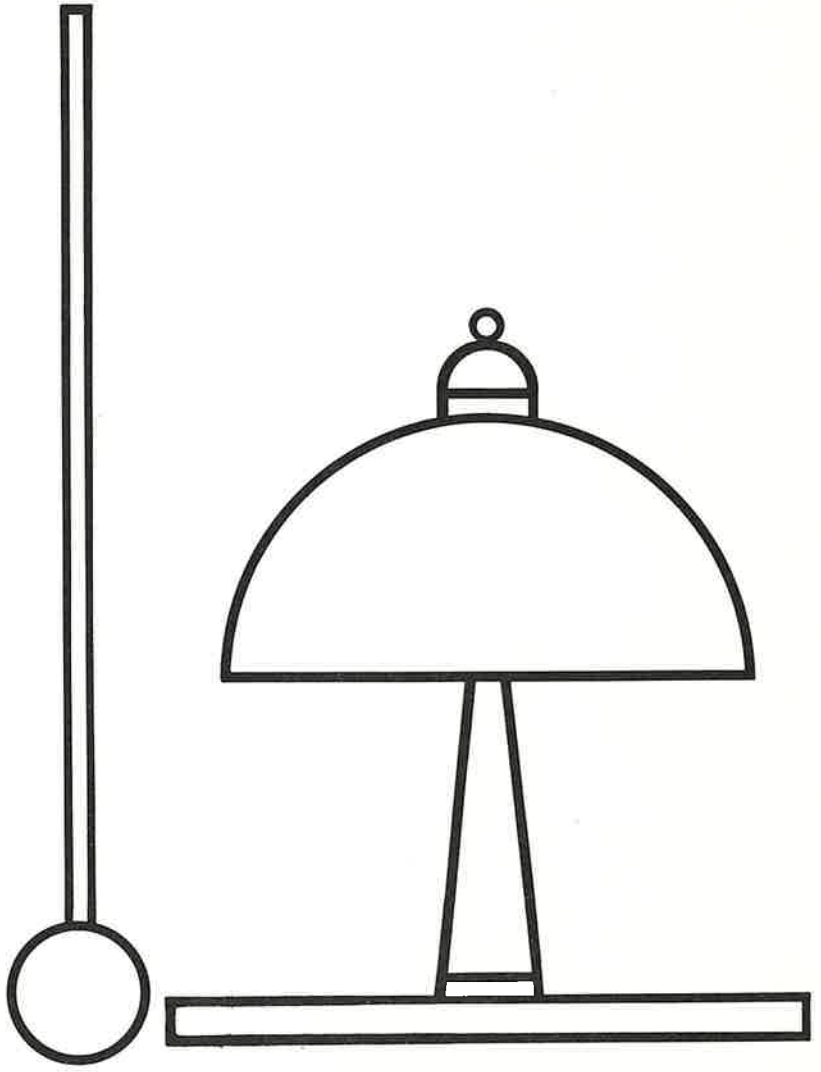
The Bells

This table is as high as the children's other tables. It has a lower shelf and is on wheels. This shelf is at least three times as wide as the width of the base of any bell.

On the tabletop is a white and grey striped board on which the bells are placed. The black and white ones are placed on the row farthest back, the black bells on the white stripes and the white bells on the gray stripes. The eight brown bells, matching the white bells, are placed in front of them. Five empty spaces then remain, so that the diatonic scale is shown clearly:

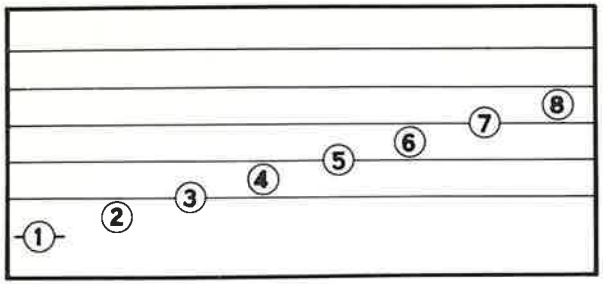
The first row: 8 white bells — C-D-E-F-G-A-B-C. 5 black bells: the chromatic notes between the major scale notes.

The second row: C-D-E-F-G-A-B-C all on the brown bells. The bells are on a striped board, 8 white stripes, 5 grey stripes. Notice the empty grey spaces between the brown bells. They are left empty to show the diatonic scale.

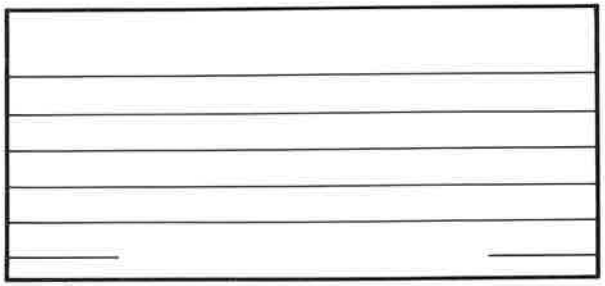


The hammer

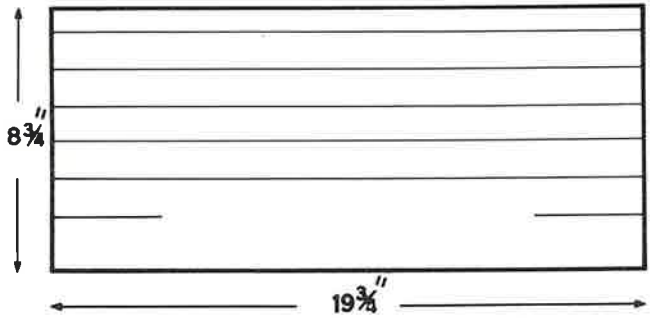
The bells are this size. On the base of each white bell is the name of the note it sounds; the base of each black bell has two names on it.



1st Five-line Staff, 8 holes with numbers, recessed lines.



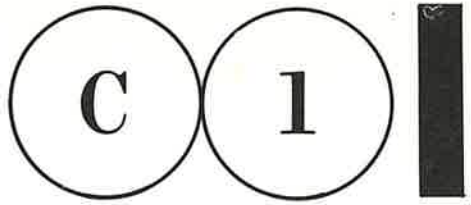
2nd Five-line Staff, painted lines.



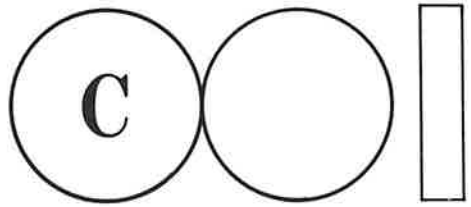
3rd Five-line Staff. This staff can be attached to the preceding one when two clefs are used. (See page 29.)

The Staff

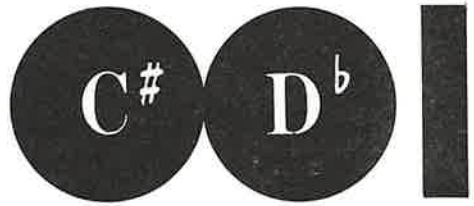
These five-line staffs are made of wood and colored light green. The lines are black. They are used with the discs pictured at the right.



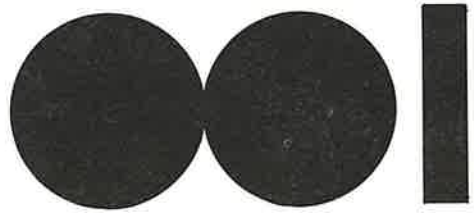
— *8 white discs with black lines around them.*
— *on one side the name of the note, on the other, the number of the progression.*



— *64 white discs — 8 for each name.*
— *on one side is the name, the reverse side is blank.*



— *25 black discs — five for each set of enharmonic names.*
— *on one side the name, on the other the enharmonic name for the same pitch (each black bell has two names on its base).*

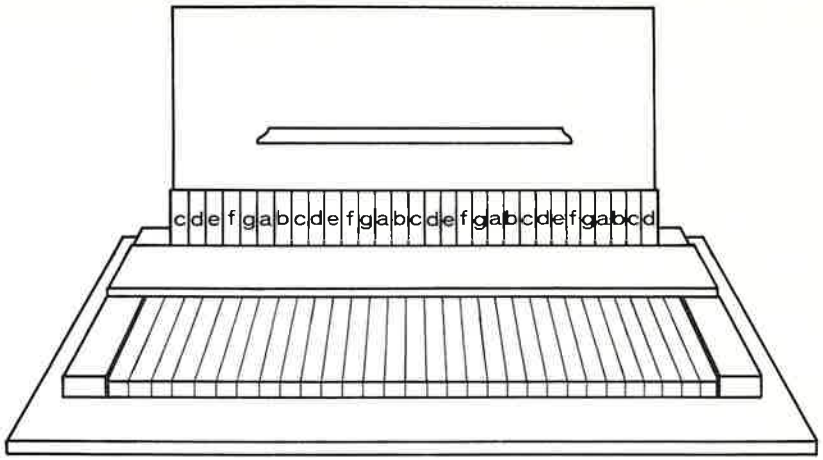


— *24 black discs without names.*

The Discs

This is the size of the discs. The diameter of the disc is the distance between lines.

This is the silent keyboard. When a key is pressed, the name of the key which is played pops up. It is on its own table in the classroom. There are 8 sketches that give the position of the hands and the fingers. The keys are colored: First key, yellow; 2nd, green; 3rd, blue; 4th, violet; 5th, red; 6th, purple; 7th, orange. These are the same colors used in all the following books to study the scale.



The Silent Keyboard

The keyboard was invented by Dr. Montessori to educate the hand to move correctly. Between three and five years old is the period in which children perfect bodily movements. They are interested in walking by putting their feet on the Line (See the book *We Walk With the Melody*); in tracing their fingers over the letters of the alphabet and around the geometric insets; and in making a great variety of movements in the exercises of practical life. If given the opportunity, they will move in an orderly manner. This keyboard answers a need. The eight sketches at the end of this book give a guide for its use in the education of the hand and its movements. (See page 31, etc.)

PRESENTATION OF THE MATERIALS

The Montessori bells (page 8) are the means of educating the ear in regard to the pitch of sound and other points important to a musical education.

The bells enable the child to train himself to recognize matching notes just as, in the Montessori method, he learns to recognize colors, forms, sounds, and rough sandboards, etc. They let him work out the gradation of the pitch of the sound from middle C to C above middle C. The child works on his own with the sounds, as he works on his own with the colors, geometric forms and the rest. The appreciation of sound can therefore be developed spontaneously. The voice is educated according to the different pitches of sound, just as it becomes adapted to pronunciation in spoken language. The ear and the voice go together for singing just as they do for speaking. The eye helps the ear. The child learns to "hear" by looking, as we say, and to sing by looking. Even the hand, during this first stage, comes into the musical education — in fact, children are asked to practice on the small, silent keyboard the few basic movements for the piano. This satisfies the intense interest of the little ones in movements of the fingers, in activity of the hand, position and movements.

Just as the child's sensitive, or critical, period for learning language is from two to five years, the critical period for learning music is from three to five years. During the early years, the child is especially attuned to, or "ready" for specific kinds of learning. When he receives appropriate assistance and ample stimulation during the various critical periods he learns easily and accurately. Later, other capabilities develop that attract the total interest of the child, so that more effort will be required to learn the skills that could have been easily acquired earlier.

Therefore, it is necessary to help the child at this time, the sensitive period for music . . . from three to five years of age.

The Single Note

A little child will take one bell. He sits down and strikes it many times, holding it near his ear. It is, in fact, very interesting. He can hear the movement of the vibration and perfect dying away of the sound into silence. It is enough to show him that the bell hammer is held down like a pendulum which swings loosely and hits the edge of the bell.

The Scale

See how the bells are placed on the table (page 8). The 8 brown bells that make up the scale are there ready for anybody that wants to play them. A four-year-old child is very interested in playing the scale up and down. This is one of the most repeated exercises. The other children work more quietly when someone else plays the scale.

If we compare a colored object to an isolated note, we can say that in our surroundings we find many colored things — a red carpet, white sheets, a green lawn. But a single note is not easily found. When we listen to a song sung without accompaniment, we hear one note at a time, but we don't *listen* to the single notes, but to the whole song. In the same way, we don't listen to one word independently of another. When someone speaks, we listen to the meaning of the whole phrase.

To produce a single note and to listen to it many times is an experience we don't have often. Montessori's bells, therefore, fulfill this need of the musical ear.

A little nine-month-old baby was playing when suddenly the radio played a jazz sound. The child kept on playing as if he did not hear it. A little later the radio played the resonant tones of the great bell of London, Big Ben.

The child stopped suddenly, fascinated and motionless, listening, even though the jazz had been much louder. A single note has perhaps little interest for us, but is very interesting to little children.

Matching

Matching tones is presented in the same way as matching colors in the Montessori method: 2 colors — 4 color tablets, 2 notes — 4 bells. For example:

C (white) — C (brown) — G (white) — G (brown)

How to do the exercise:

1. On the child's table, I put the white C and G, and the brown C and G.
2. I hit the two C's (separately) singing "o" — "o".
3. I hit the two G's singing "o" — "o".
4. I hit the two C's again, just as before, and say, "They are the same."

When the child can match two notes, he can match others quickly and he can do it on the bell table. The top of this table is larger than the white and grey striped board on which the bells stand, so the brown bells can be placed on it, mixed up, and the child can search for the matching white bell by hitting the brown bells one after the other. This exercise is repeated with great interest.

The Name of the Note

When the child can match the 8 notes of the scale, he is told the name of 2 notes, for example:

C and G.

The names are sung — not spoken.

1. I hit the bell and say: "This is C". I sing the name C.
2. I hit G and say: "This is G". I sing the name G.
3. I repeat this.
4. I say, "Give me C:" I sing C.
5. I say, "Give me G:" I sing G.
6. I hit one of the bells and ask, "What is this?"
7. I do the same with the other bell.

If the child is already interested in the alphabet, he is given two little discs, one with the name of G, one with the name of C (page 9).

The child plays the two bells and places the disc of C on the bell he thinks is C and the disc G on the other bell. Then he puts the bell on which he has placed C, next to the white bell with the name C on its base. If the two bells give the same sound, there is no mistake. He does the same for G. This way the child verifies what he has done. When he knows all the names, it is an interesting game to put the discs on the brown bells and then check them as above.

Five-Line Staff

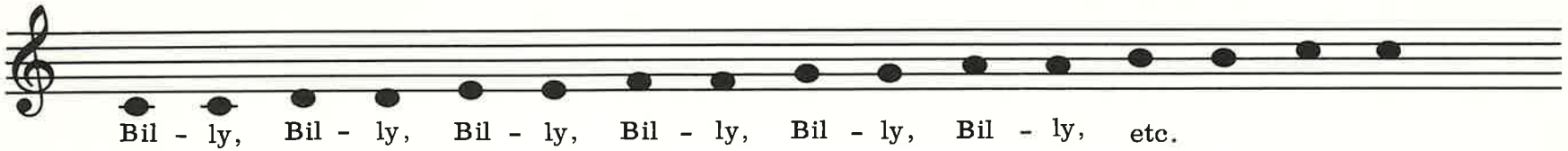
1. I present the first five-line staff. (See page 9.)
2. I show the number in the hole, and the same number on the disc.
3. I show how to put the disc in, in such a way that its name may be seen.
4. I let the child put it there by himself by looking at the numbers on the disc and in the hole.
5. A little later, I take the disc C and the little bell C.
6. I ring the bell, look at the disc, sing C while the bell is ringing.
7. I repeat this.
8. I now sing C *without* ringing the bell.

The child will do the same thing spontaneously. If he doesn't, do as you would when working with any Montessori materials, don't insist, simply repeat the same thing a little later.

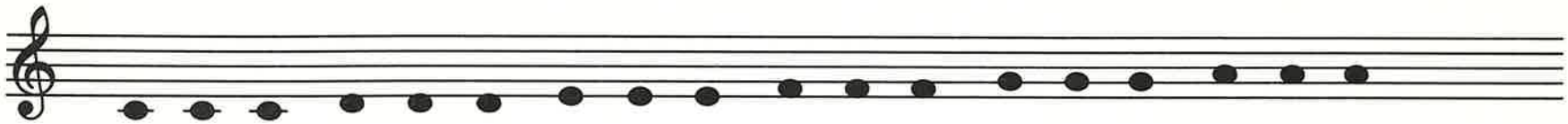
9. I take another disc, for example E, and take the bell E.
10. The child sings first *with* the bell, then *without* it.
11. I take C-E-G and ring these three bells.
12. I put in the discs and sing their names while the bells are ringing.
13. I now sing without ringing the bells. This is the beginning of sight reading — looking at the names on the staff and singing them. The child sings without the help of the bell.

The Voice

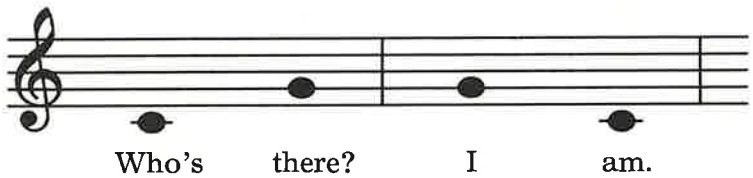
From the very first days of school we play the scale on the bells, singing softly, "o" — "o" on every note. It doesn't matter if not all of the children sing. The flow of sound — clear and simple — goes up and down, and all hear it. This is done every day. Then we do an exercise that is like a game. We sing:



It is the name of a child. Then we sing the name of another.

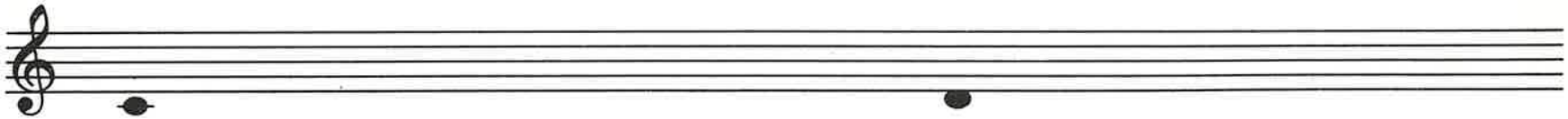


We sing "good morning" — "good evening" — "goodby."
Even those who don't sing pay more attention now.



Question and answer on the same two notes. Who's there? I am. The pitch becomes a game then and at the same time is an interesting and practical experience. When a child knows the names of the notes, they are sung on the scale. The children answer by singing as before . . . "o" — "o" — "o", or they sing names as if they were words of a song, and they sing them with pleasure.

We sing the vowels on every note: a-e-i-o-u (ah, ay, ee, o, oo). We sing the whole verse of a poem all on the same note. This is a form of vocal gymnastics which does not force, but disciplines, the voice.



One day I saw a fairy who had golden hair.

One day I saw . . . . etc.

These are like games and are done willingly. Some sing, some don't. Little by little all sing. The voice is active at that age.

Pitch becomes familiar. On the first line of the staff, as we have said, the child puts some discs, takes the corresponding bells, sings the notes while he rings the bells, then sings them without the bells.

Building the Scale

1. The 8 brown bells are put on another table, not the bell-table.
2. They are mixed up and put one next to the other.
3. Play one after the other, choosing the lowest pitched bell and putting it on the left. Play the others and again choose the lowest and put it on the left next to the first bell.
4. Play both to see if there is a mistake.
5. Play the others, placing the lowest on the left, etc. In this way build the scale.

In this way the musical ear is exercised in pitch. As in any other type of activity in Montessori classes, the child repeats the exercise, then puts back the 8 brown bells in front of the matching white ones. Eventually, he will probably build the scale again.

Games

I. **Matching**

Eight children each have a white bell; eight other children each have a brown bell:

1. A child with a brown bell goes in front of the children with white bells who, standing side by side, ring their bells when it is their turn.
2. The two children with the same note move out together.
3. Another child with a brown bell comes and does the same thing.
4. Each pair then stands behind the other.
5. Then, in procession, the pairs pass in front of the directress.
6. They greet her and ring the two bells, one after the other. In this way, each pair lets her know that the pairing is correct.

II. **Gradation — The Scale**

Eight children — each with a brown bell, that is, with a note of the scale, stand next to one another in the order of the scale according to the sound of the bell each holds in his hand.

1. The children *play* the scale notes, one at a time.
2. They *play* and *sing* the notes, one at a time.
3. Then they *sing* the notes *without playing* the bells. They are delighted with this game. They mix the bells and leave them on the table.

Each child takes any bell, and the game begins again. It is possible also to play a short song. (See page 20.)

Each child plays his note at the right time.

He can *sing* the song at the same time.

Each child sings only the note of his own bell.

III. Memory Games

1. The 8 brown bells are mixed on a table very far from the bell-table.
2. A child chooses a white bell and rings it many times.
3. Then he crosses the room to the brown bells.
4. He rings them and finds the one matching the white bell he left on the other table.
5. He takes the brown bell and places it next to the white bell checking to see if the sound is the same.

This game may have many variations; for example:
After he rings the white bell, the child goes out to the garden, then returns and finds the bell that gives the same note he played before.

Or: A child takes a bell as his own. He doesn't take it away with him, but remembers the sound so that the directress, instead of calling the child by name, rings his bell. When most of the children have each chosen their own bells, the directress calls each of them by playing one of the bells. This amuses them very much.

The White Discs Without Numbers

There are eight for each name. (See page 9.)

1. Mix them, take one and put it on the line so that the name cannot be seen.
2. Take another and put it on the place indicated by the name, as for the first disc.
3. Place them all.
4. How can we control error?
5. The child turns over the disc that is on the first line.
6. He puts it back in the same place, but with its name, E, showing.
7. He does the same thing with all the discs on the first line.
8. When all are turned over, there are 8 E's. If there is another name, there is a mistake.

In this way, the child verifies the discs of the first line, and does the same for every other line and space.

This is a quiet exercise, fixing the position of each note on the line.

The Black Discs

They have neither number nor name. (See page 9.)

1. The child puts them on the line, takes the corresponding bells, and *sings* the notes while playing the bells.
2. He sings the notes without playing the bells.

This is reading music. Often he puts the scale on the staff and sings it.

The Charts

The first chart (See page 16 ff.) on light green cardboard and with black printed notes, is the same as the scale which the child has built many times with the black discs on the green board.

The child goes immediately to play this first chart on the bells, or sings it at least. The second chart gives the ascending and descending scale. It shows that the descending scale on the bells comes back, but on the paper it goes forward, always to the right. There are children who observe this difference and ask: "Why aren't there more bells?"

These two charts are the first — the others may be taken in any order.

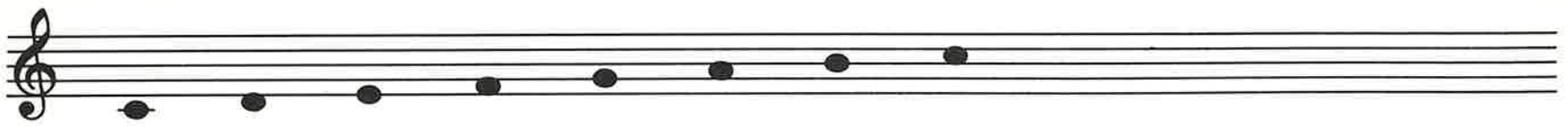
Notice carefully that each one presents a regular, systematic progression. It is this progression that the child hears and sees. It often happens that the child takes a chart without immediately playing the bells. He sits and studies the chart a long time. This is a process of orientation for him. For example: C-E-D-F, etc. The child becomes aware of the manner of progression. This interests him and helps him to read music. After a long time, he goes to the bells, and places the chart as if he intended to read it while playing; but he plays the bells without looking at the chart because he has understood the progression.

Notice that in a song we follow the notes as the singing demands. There is no beginning, no regularity of progression. Soon we will see how these charts are a preparation for reading a song.

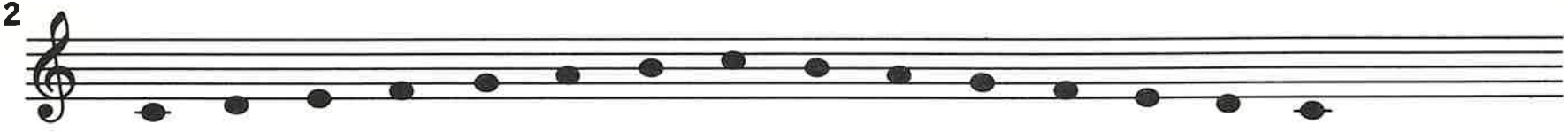
These charts are brought to class one at a time, with a day or so between them. As they are taken to class gradually, they are left in the same place where the child can always find them and make use of them.

THE CHARTS

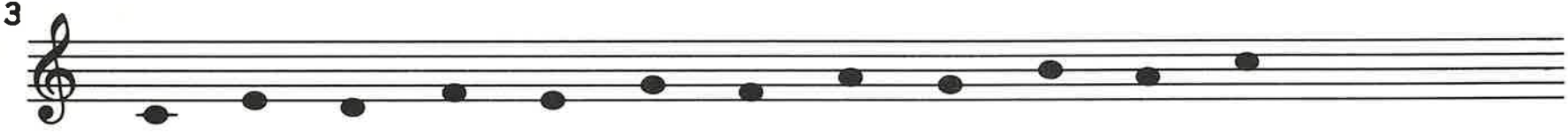
1



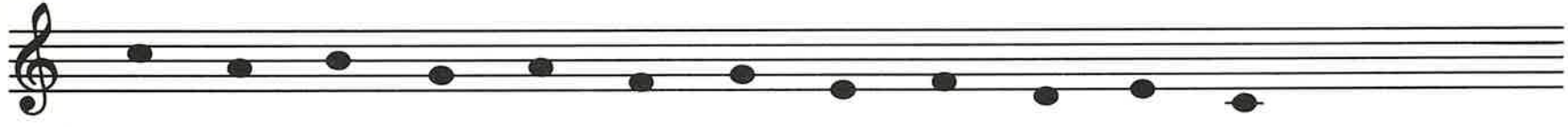
2



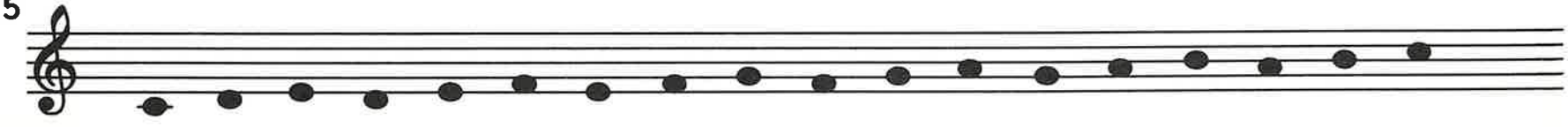
3

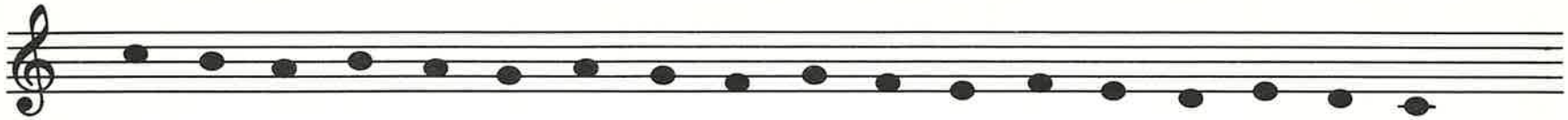


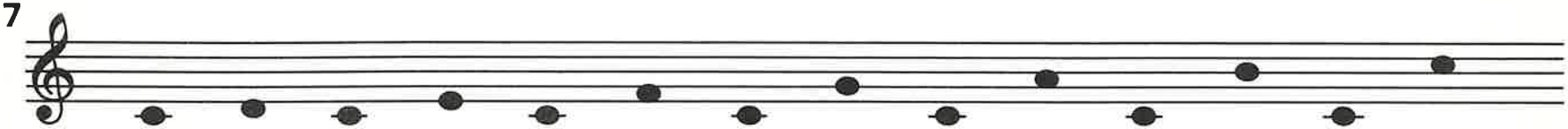
4



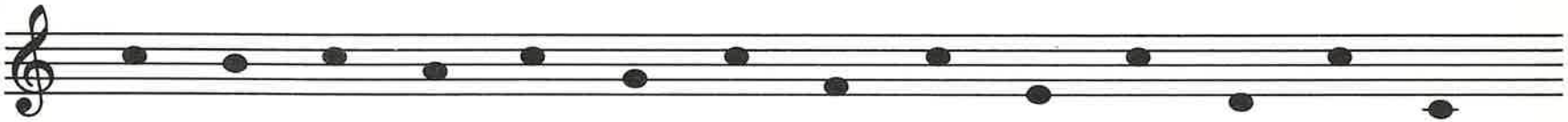
5



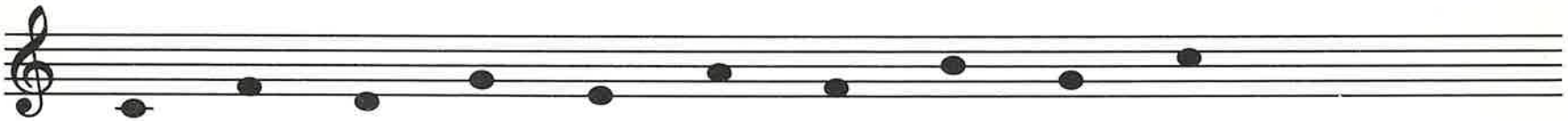
6

7



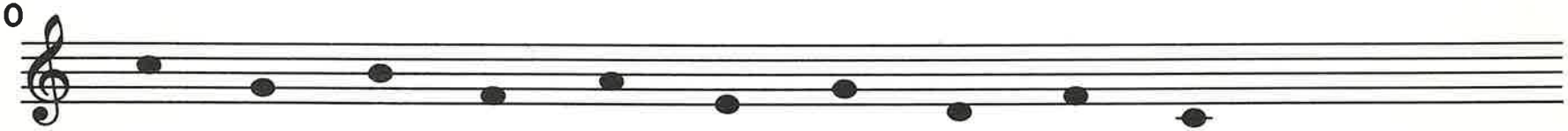
8



9

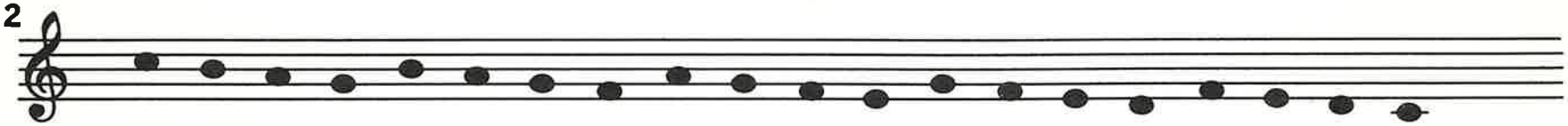


10

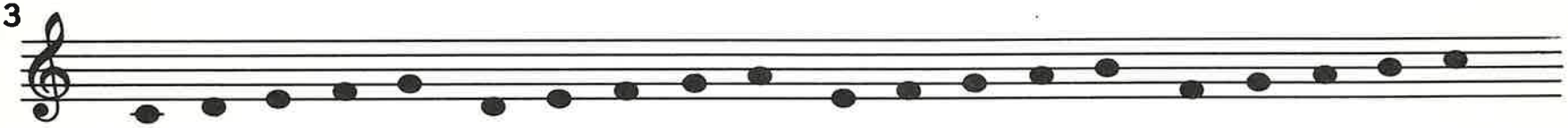


11

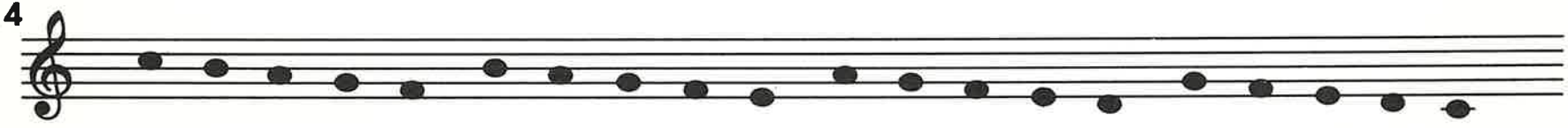
12

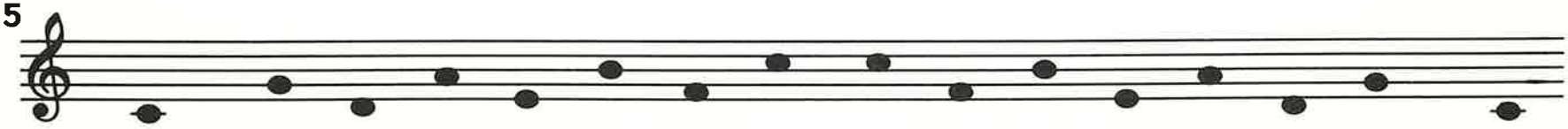
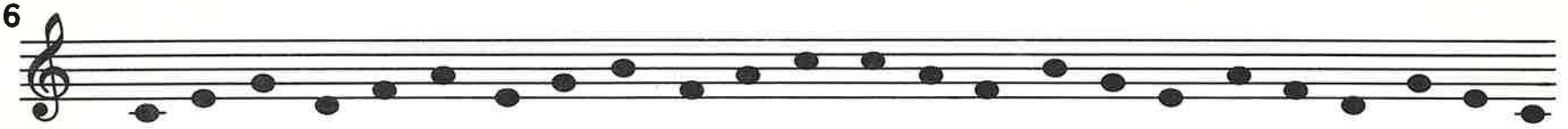


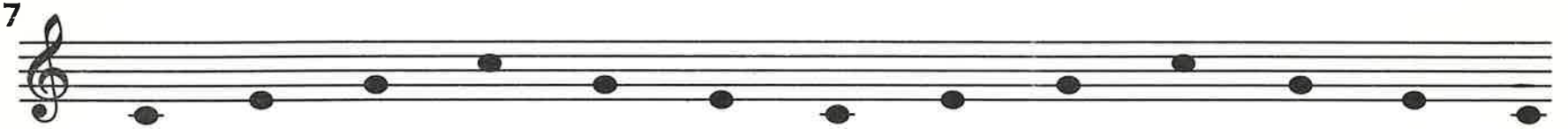
13



14



15

16

17



The time will come when the teacher will be able to play on the bells, by memory, a chart, and then say to the child, "find the chart I have played." The child goes to the charts and chooses the right one. These charts are used also for group singing which, as we said, was begun during the very first days. Now the scale is sung as usual, but the notes are read from the chart. The charts are sung with the bells, or the piano, or even without an instrument, that is, by sight.

Writing Music

As soon as the child is interested in putting the discs on the staff, he is given strips of paper with the musical line reproduced in the same dimensions as those of Chart 17. He is shown how to write a note *exactly* on the line and in the space. The child writes the name under the note. The he writes the scale by copying a chart. It is important to give him any help necessary to make him exact. The child who has understood a chart sings it while holding the paper in his hand. Soon there will be a chorus of young singers, each one singing while looking at his paper or notebook. The five-line staff can be traced quickly with a staff-liner.

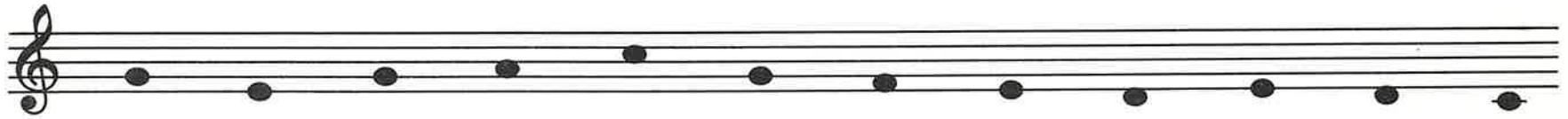
(*See The First Book of the Child*).

The Song on Paper

Now — one step further:

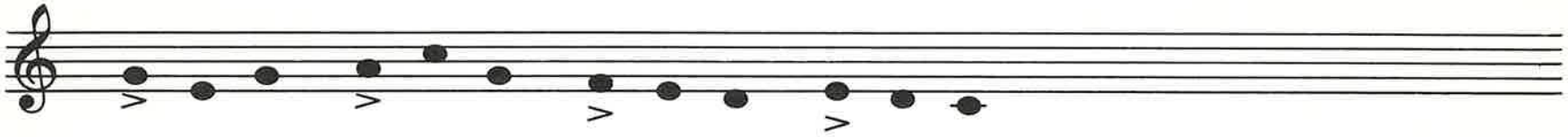
1. Choose a very short and easy song. Here we give "Our Song" which the children have already sung many times.
2. The children try it on the bells until someone can play it well.
3. This child plays and sings it.
4. Have the staff and black discs ready.
5. Play the song again, but stop after the first two notes.
6. "What notes are they?"
7. They are G and E.
8. Put two discs on the staff in the place of G and E.
9. Play the song again, but add two more notes.
10. These are G and A.
11. Put in the two other discs, and so on to the end.

Here is the result:



The teacher plays it. The children hear that it isn't correct. The teacher moves the discs a little, leaving a double space after the longer note and puts some accents (cut out of black paper), at equal distances.

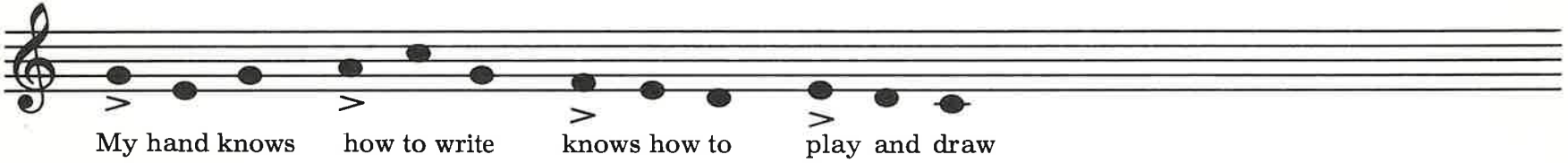
Here is the result:

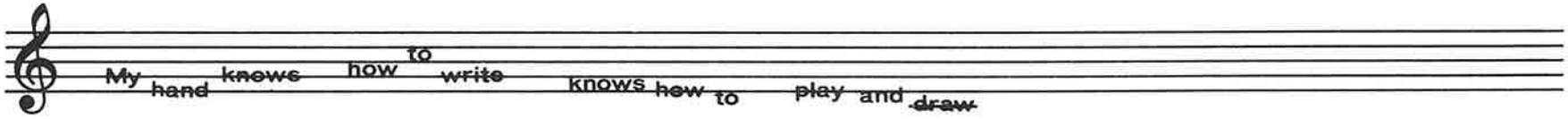


Now have ready a large paper chart which has only the clef and the staff.

Paste some black paper discs just like the wooden discs on this staff. "Now the song is on paper," say the children. This chart remains in the classroom with the others. It is also the first page of the music-reading book because the teacher copies it on paper in a format similar to that on pages 16-19, or slightly larger. She makes a cover, punching two holes to tie it with a ribbon. Later another page will be added.

Here is a sample copy of the first page:



The words can be written on the line.

The child can play this song on the keyboard and on the piano, and it would be good to guide him in doing this. This book isn't bought: it is made in class. As we have already seen, the children, with the direction and help of the teacher, prepare the chart which is copied for the book. The children are very happy to hold a paper in their hands, a page of the book, and to sing it with or without accompaniment.

There is always a child who wants to make his own book. He should be helped.

We have described various exercises leading to sight reading. There are others which we might call parallel exercises (to indicate that they follow the pattern we have mapped out,) which should be presented at the opportune moment. These should not come *after* what we have shown, but simultaneously, that is, during the same months.

PARALLEL EXERCISES

Whole Step — Half Step

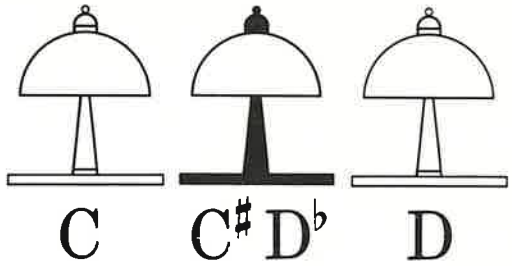
1. A child has formed the scale (See page 14.) with the 8 brown bells.
2. Have him separate them like the white ones.
3. Have him notice that two bells touch and the others don't.
4. The distance or difference between one bell and the following one is not always the same.
5. Tell him that in music there is a specific word to express this difference . . . tell him *interval.*
6. Give him 7 small cards — each with the word "interval" on it.
7. The child puts them between two bells.
8. Since there are bigger and smaller intervals, give him 5 small cards each with the word *whole step*, and 2 with the word *half step*.
9. They are put in their corresponding places: whole step in the larger intervals; half step in the smaller intervals.

There is an envelope for the *interval* cards and another for the *whole step* and *half step* cards. Now comes the guessing game. "Is it a whole step or a half step?"

10. A child plays two bells that follow each other in the scale.
11. The other child doesn't look. He has to say *whole step* or *half step*. Is he right? This can also be done: Place *two discs* on the staff to form a whole step or a half step: C-D, E-F, B-C.

Black Bells

What are their names? They have the name of the white bells between which they stand. (C-C sharp, D flat-D).



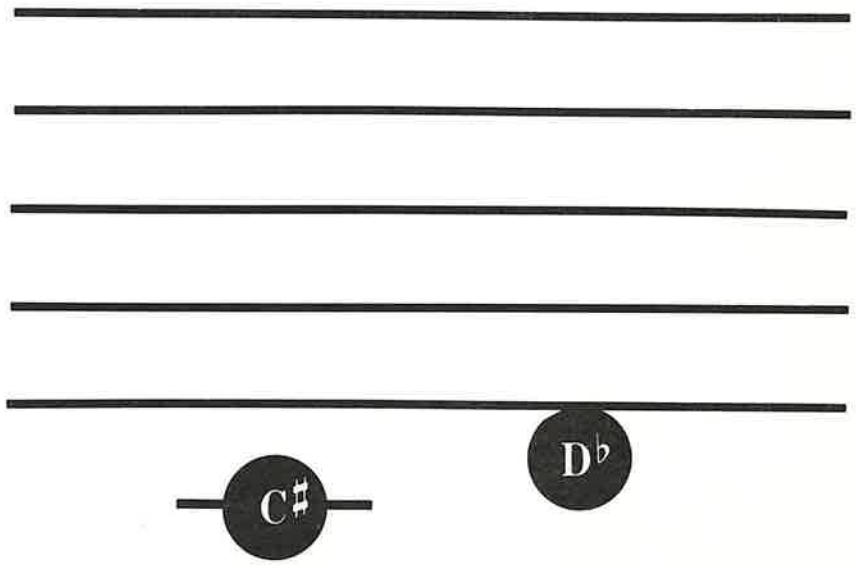
This black bell is C, but the pitch is higher than C, so it is called C-sharp. It is also called D, but the pitch is lower than D, so it is called D-flat.

The sharps (♯) and flats (♭) that are in the box are shown. The discs are placed on the staff in this way:

The three bells are played. The black one has two names. The child is taught the names *sharp* and *flat* as the directress says and writes them on the cards.

Take black discs with the two names, one written on one face, the other on the opposite surface. Be careful!

Put the disc with the name C♯ showing.



Put it in the place where the C is. Turn the disc so that the name D *flat* shows. Put the disc in the place where D is. It is the same bell, but it has two names and each name has its place.

Diatonic Scale

The scale is formed with the brown bells, and they are spaced out like the white ones. The signs *whole step* and *half step* are placed as we have already mentioned. This is the *diatonic scale.* This new word is clearly pronounced. Explain that the scale is called this because there are *whole steps* and *half steps.* The sign DIATONIC SCALE is given. This sign goes in the envelope with the words *whole step* and *half step.*

Chromatic Scale

Take all the brown bells. Place them in order.

Twelve signs are presented, each saying *half step* on it. These are put between the bells. There are no *whole steps.* This is the CHROMATIC SCALE. This sign goes into the envelope with the other 12 *half steps.*

The Two Scales

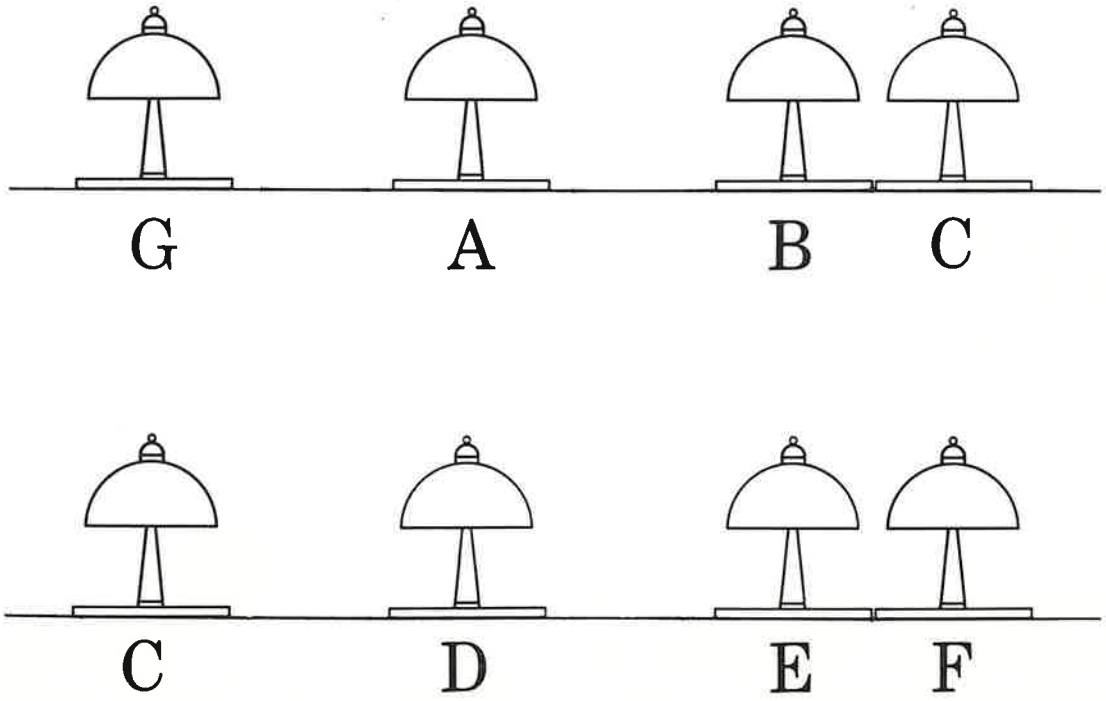
Having formed the chromatic scale, take away some of the bells so that the diatonic scale is left.

Games

See page 14 and 15. At first they are done only with the notes of the scale of C. Later they are done by using the brown bells, — those just like the black ones.

Tetrachord

Form the scale with the 8 brown bells and leave spaces between them. Divide the scale in half. Arrange the two halves as in the following illustration. Each half has 4 notes and is called a *tetrachord.* (*Tetra* means *four.*)



Breaking Up the Scales

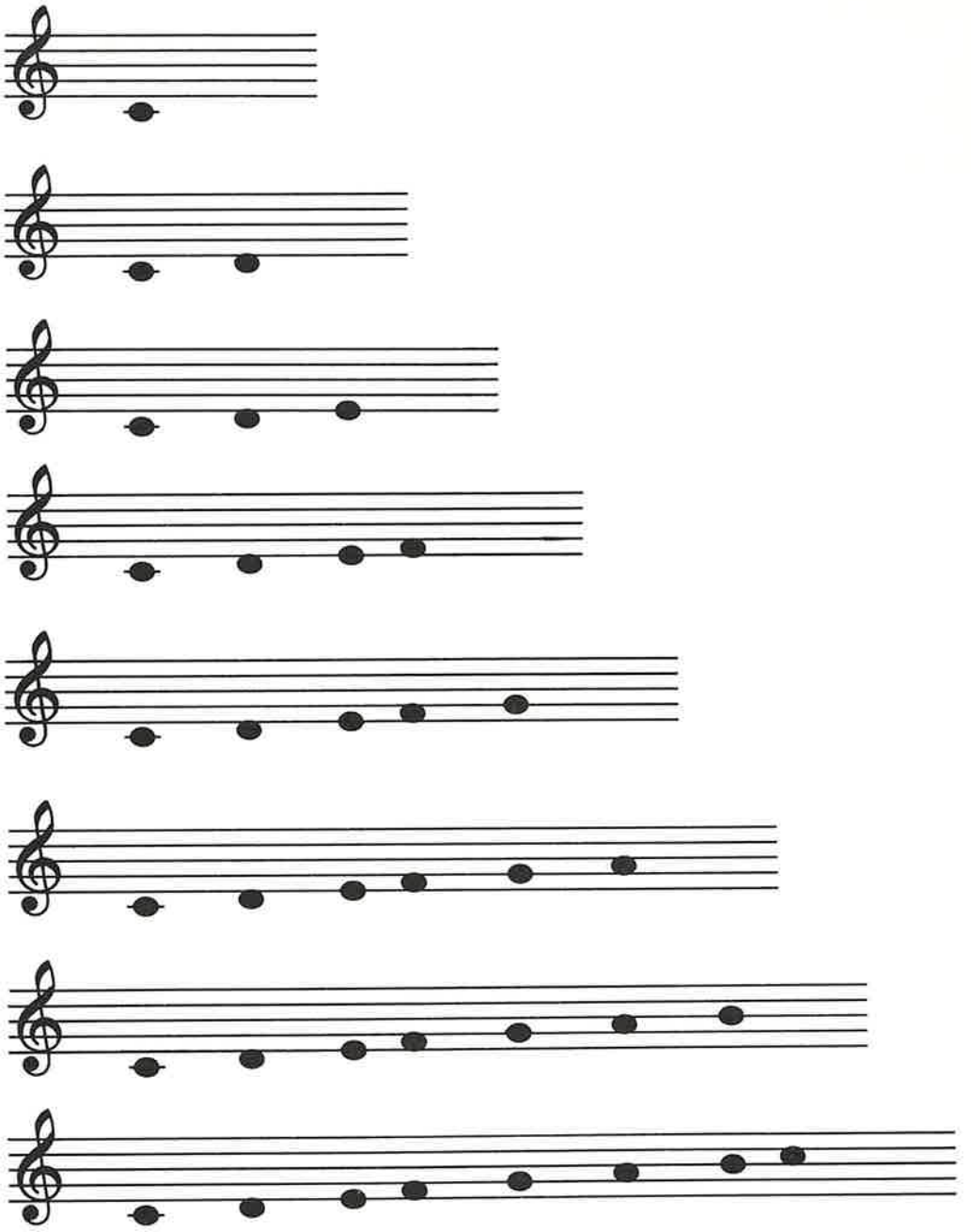
1. *Play each piece. Each piece is different.*

2. *Copy this page in an enlarged form for group singing.*

3. *A child chooses the piece he likes.*
   Encourage this choice . . .
   "Which do you like?"

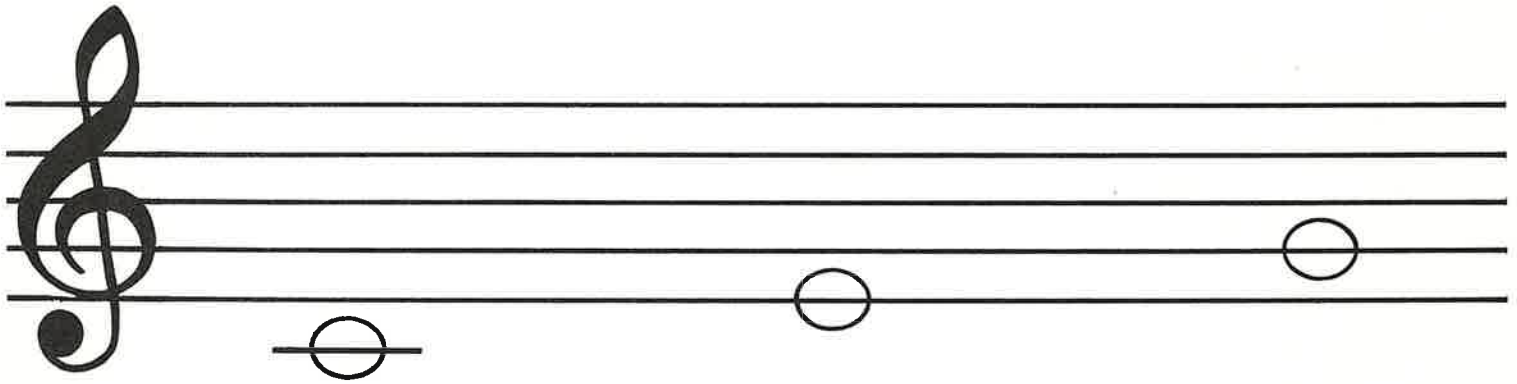
4. *Listen to two or three pieces; "Do you recognize the one you have chosen?"*

5. *Write each piece on paper. Mix these papers and rearrange them again.*



Arranging the Steps of the Scale

1. We begin by giving only the principal names. We use the same colors as in the chapters that follow. The colors for the arrangement of notes are: 1, yellow; 2, green; 3, blue; 4, violet; 5, red; 6, purple; 7, orange.
2. The first note of the scale is the TONIC, C; the last, is the OCTAVE. It is the tonic of the octave.
3. They have the same name and color, yellow, and are the extremes of chords of bells.
4. The first note of the second tetrachord is the DOMINANT — red. I play the scale. I say, "Raise your hand when you hear the dominant."
5. I divide the scale into two tetrachords. I play one of them. I say, "Is the first note *tonic* or *dominant?*"
6. The *mediant* note is midway between the tonic and the dominant.



Tonic Mediant Dominant

(Color the *tonic* yellow, the *mediant* blue, the *dominant* red.)

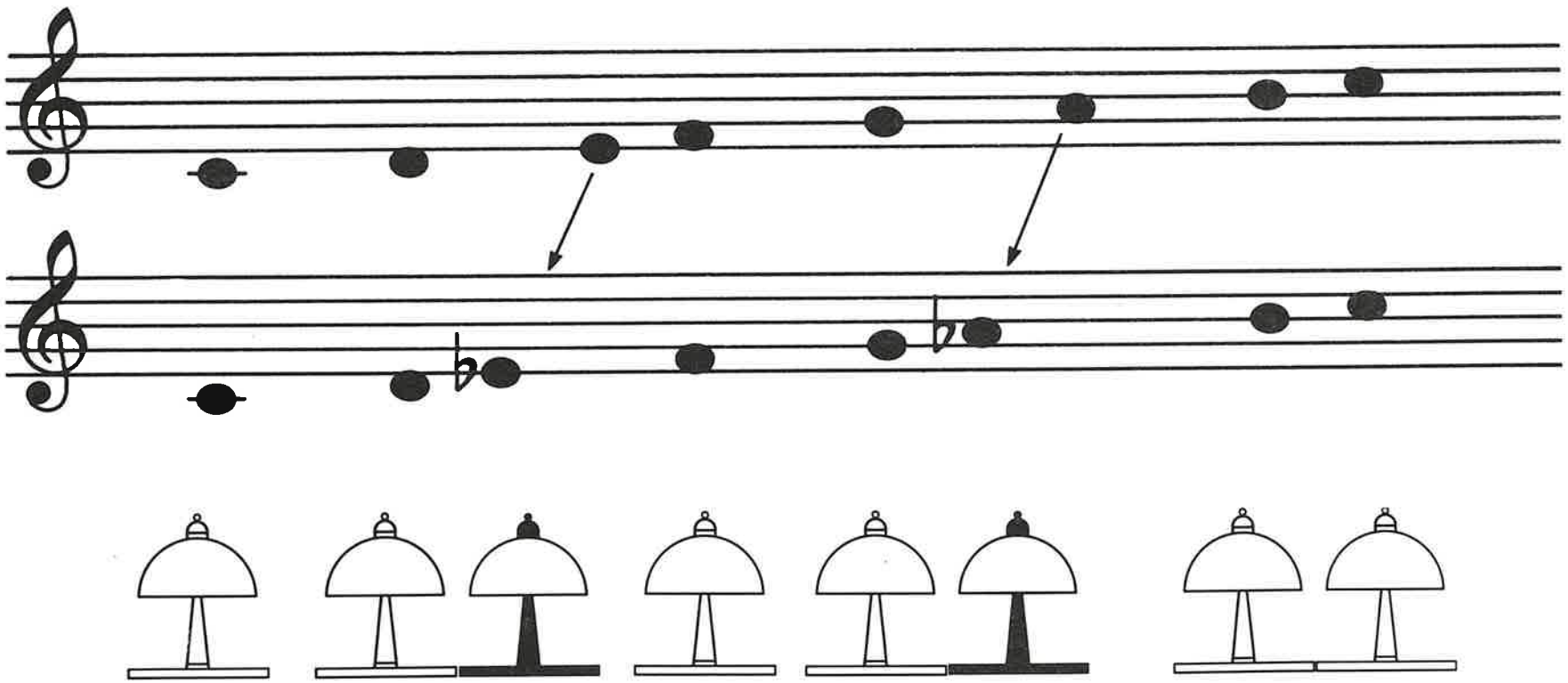
The Major Scale — The Minor Scale

I play the 8 brown bells, leaving them on the table. (See page 8.)

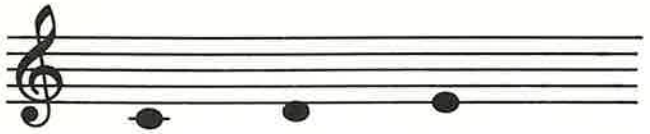
It is the major scale. I have a sign reading MAJOR SCALE. I give it to the child. repeating the two words clearly. I take away the *third* and *sixth* brown bells and replace them with the two black bells that come before the third and sixth white ones. I play the new scale.

I have a sign reading **MINOR SCALE**

1. The child with the *flat* black discs puts the minor scale on the staff, keeping the right distance between the notes. Notice the three half steps.
2. The child can form the major scale on the staff with the black discs, then puts the flat sign in front of E and A, but has to push E and A toward the left. This is the way of going from the major to the minor scale.
3. The child listens without looking.
   A scale is played. "Is it major? Is it minor?"
4. The children *sing* the major scale, then the minor scale.



5. *Major* means "bigger"; *minor* means "smaller". Which is bigger?



C to E is larger.

C to E-flat is the smaller.

6. Listen to C-E and C-E-flat. Do you hear which is minor?

The Bass Clef

The child is interested in reading music. It takes time to teach him the bass clef without distracting the activity which naturally leads him to a full mastery of reading the treble clef. Notice that the surer he is in reading the treble clef, the more easily he understands and learns the bass clef. As we have seen, the ear, voice and eye work together and the child reads the treble clef with confidence. The bass clef is presented as a diamond, as Dr. Montessori herself taught when directing the preparation of these materials.

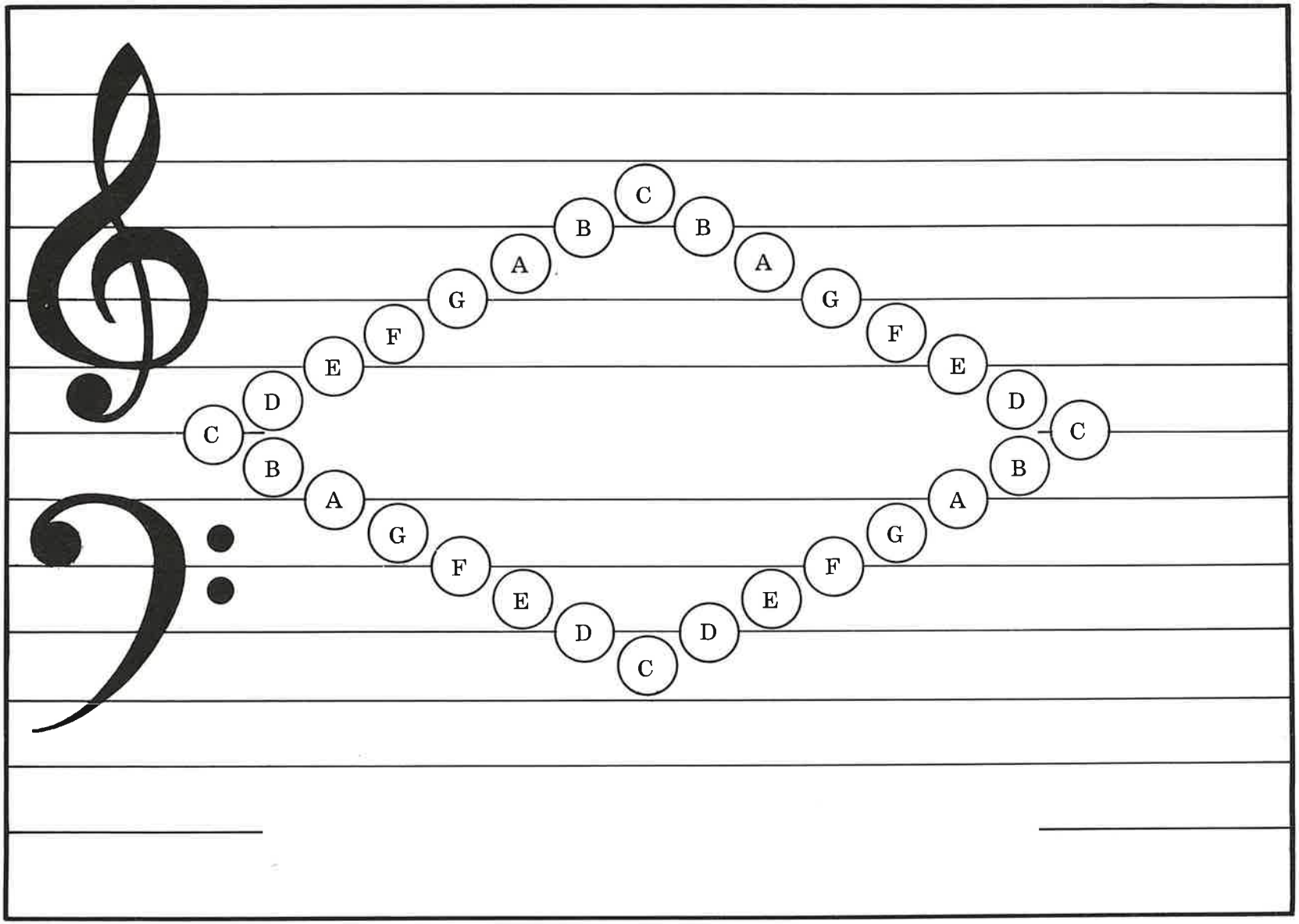
I put the two five-line staves together. (See page 9.)

On the upper staff I put the discs, with the names showing, from C between the staves at the left to high C in the third space. I come down to the C at right between the two staves. I come down to the bottom staff, going from line to space to line. This makes a diamond. (See drawing, next page.)

The child finds for himself the position of the notes in the bass clef, going always from line to space, to another line, to another space, etc.

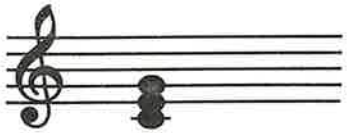
The two clef signs are put in place.

The child then understands that without the clef sign we cannot read music.


C
B
B
A
A
G
G
F
F
E
E
D
D
C
C
B
B
A
A
G
G
F
F
E
E
D
D
C

Chords

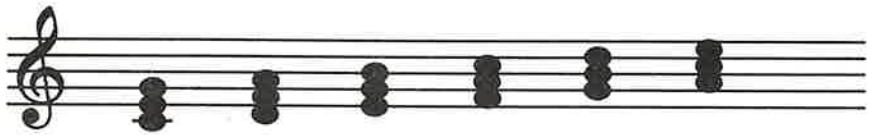
The three notes are written one above the other, and are played together.



All three bells must be played together.

On the piano, three fingers press three keys.

Three children sing together. One sings C, another E, another G. They sing the chord.



Play and listen to the chord on the piano. Play it repeatedly. Now we may give the child *The First Book of the Child.*

The child finds in it things he already knows. Because of this, he is interested in his own book.

He can understand by himself what he reads. He can sing by looking at the book.

He gets used to a clear language.

He may ask for some explanation, showing a desire to learn more.

The parallel exercises are presented to him at an opportune moment, when he is ready for them. One of these exercises is the "silence" lesson. It is a collective game, but it embodies the characteristic of the Montessori method.

I write "silence" on the board.

Many children will see it, and immediately become silent. Others will continue to work, but gradually everyone feels the silence and becomes silent too. In a class of 40 children, there may be one who continues his work, but the silence dominates . . . the child becomes aware, and then stops working.

In a somewhat similar fashion, we form a harmonious whole in the realm of sound. We must concentrate on awakening an interest that leads to activity.

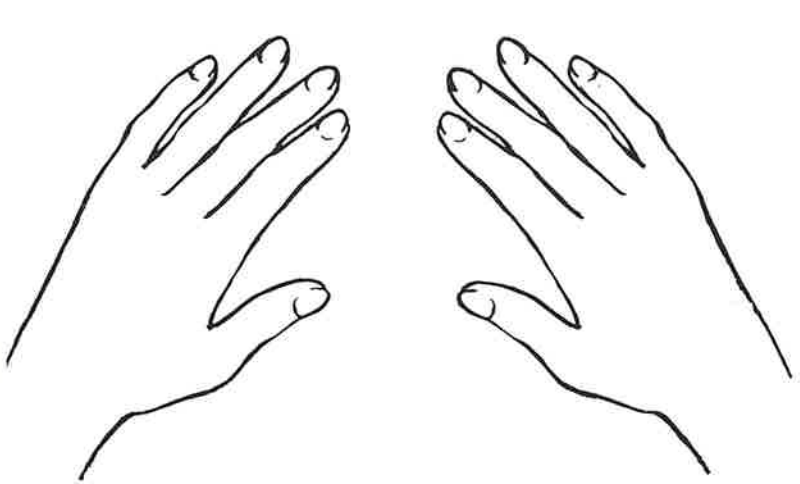
We should dedicate two or three periods a week to music, so that we may preserve the gains made by some children. Then another group of children will follow, while the rest work quietly. Even these latter hear, however, and whether they really listen or simply hear without conscious listening, they still absorb something. Gradually the harmonious group comes to be, and the directress has the basis on which she can communicate easily with it.

Many times an individual lesson in music attracts other children who come near. Some stay throughout the lesson; others, when they know what it is about, go away, either because they already know that particular thing or because they are not ready for it. Certain children, often very intelligent, make rapid progress in this way. Those who know the Montessori method know these things, but perhaps it is good to recall them anyway. The Montessori method in music, no less than in geometry, leaves the road open to new conquests. The important fact is that there is a sensitivity which, if left free, shows itself and refines itself and finally arrives at theoretical knowledge.

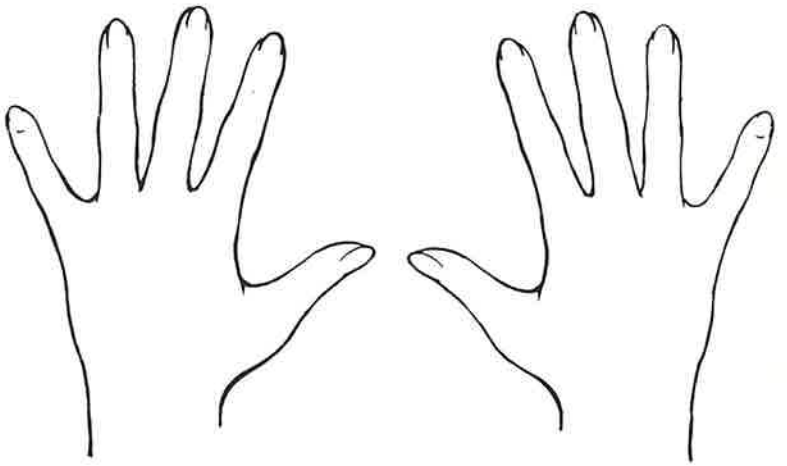
THE POSITION OF THE HANDS

(6 charts showing the position of the hands and the fingers)

1) The wrists next to each other.



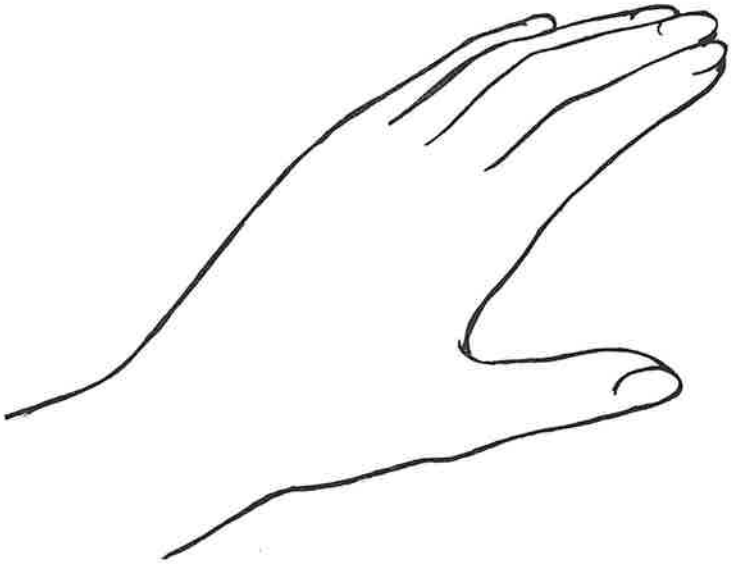
No



Yes

The drawings which follow illustrate the correct position of the hands on the keyboard.

2) Hand and wrist at the same level.

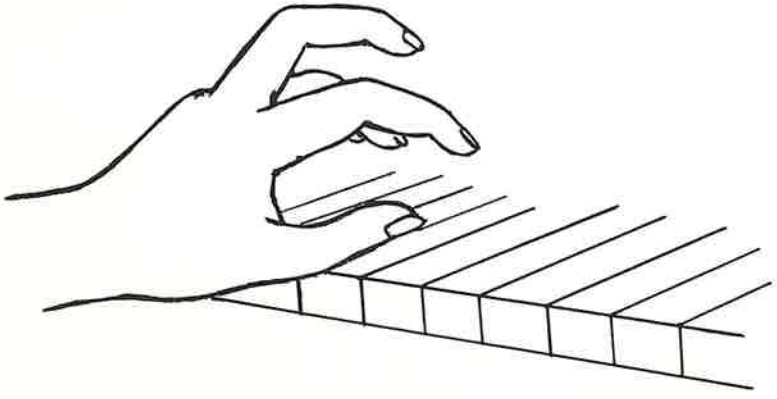


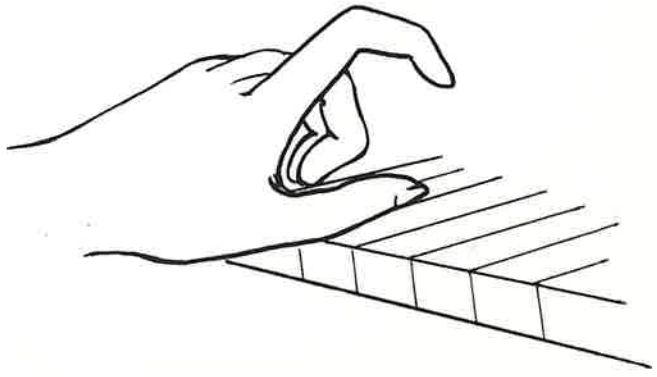
No

Yes

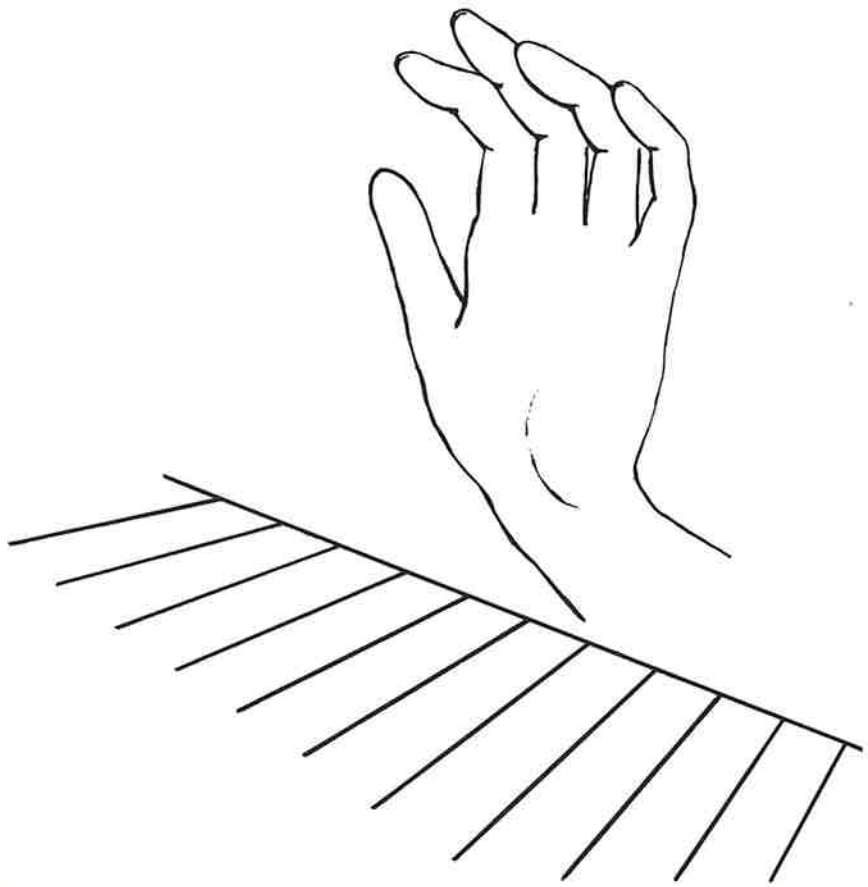
3) The five fingers curved, with the tips on the same line.

4) Raise the finger holding it curved.

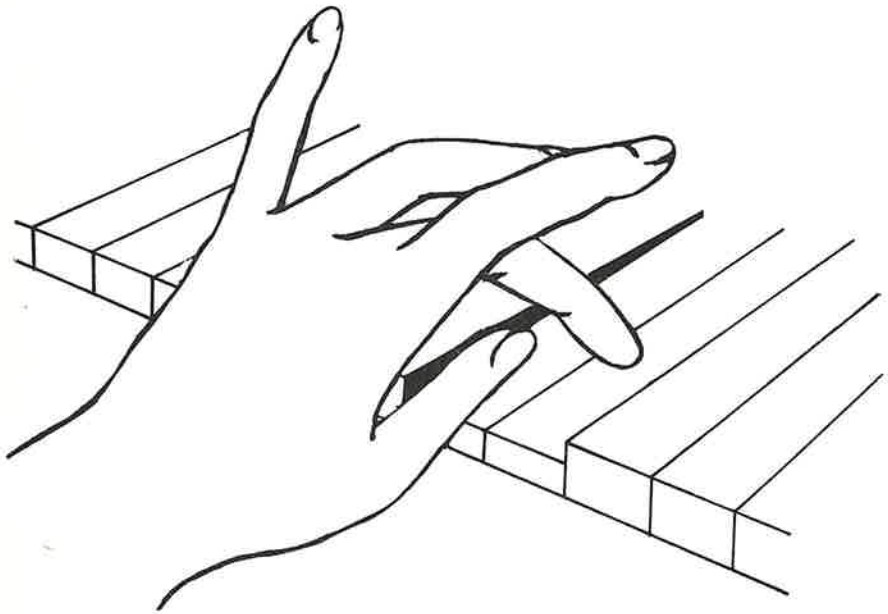




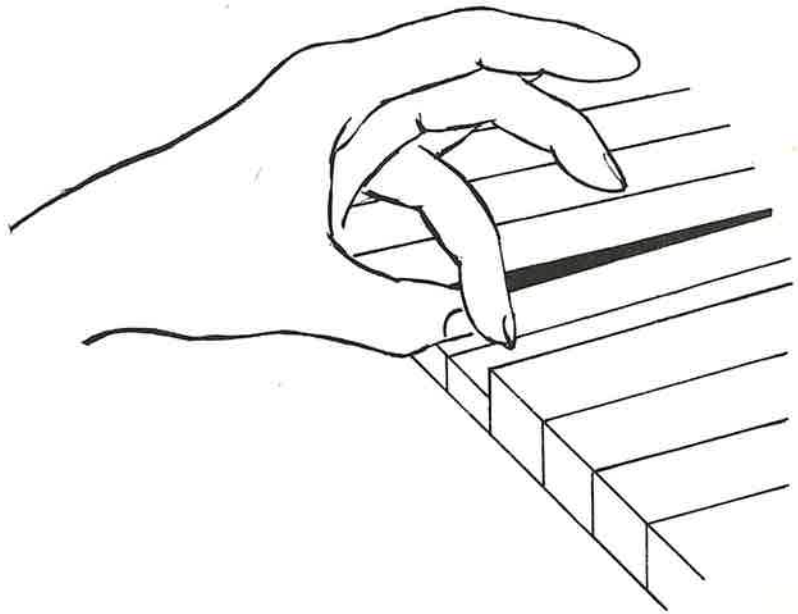
5) Raise the hand with a decided movement.



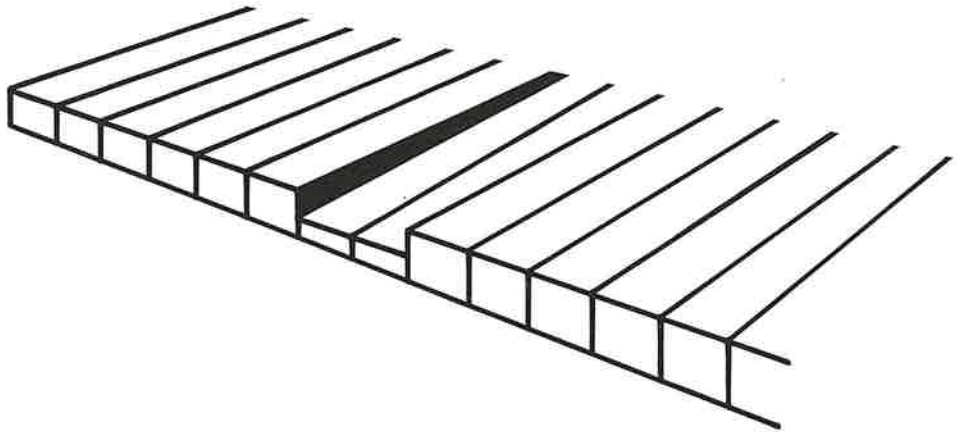
6) Depress a key with the middle finger and another with the thumb.



7) Depress a key with the fourth finger and another with the thumb.



8) This is "legato." Depress a key, then depress another before raising the finger which depressed the first key.

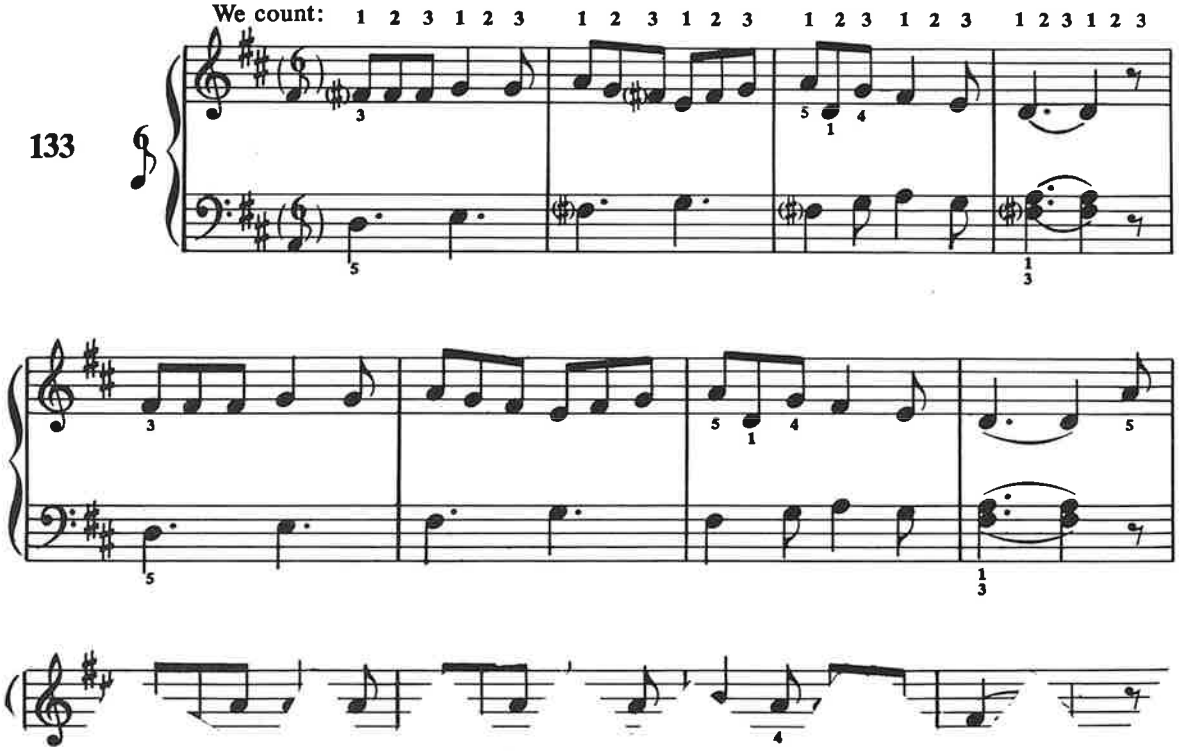


SAMPLE PAGE

From Jan Kern's APPROACH TO PIANO PLAYING

= all F's and C's in the piece have to be played as F♯ and C♯.

= 6 eighth notes in a measure.

DRINK TO ME ONLY WITH THINE EYES

© Copyright, 1966, WORLD LIBRARY OF SACRED MUSIC, Inc.
Cincinnati, Ohio 45214 All rights reserved.

SAMPLE PAGE

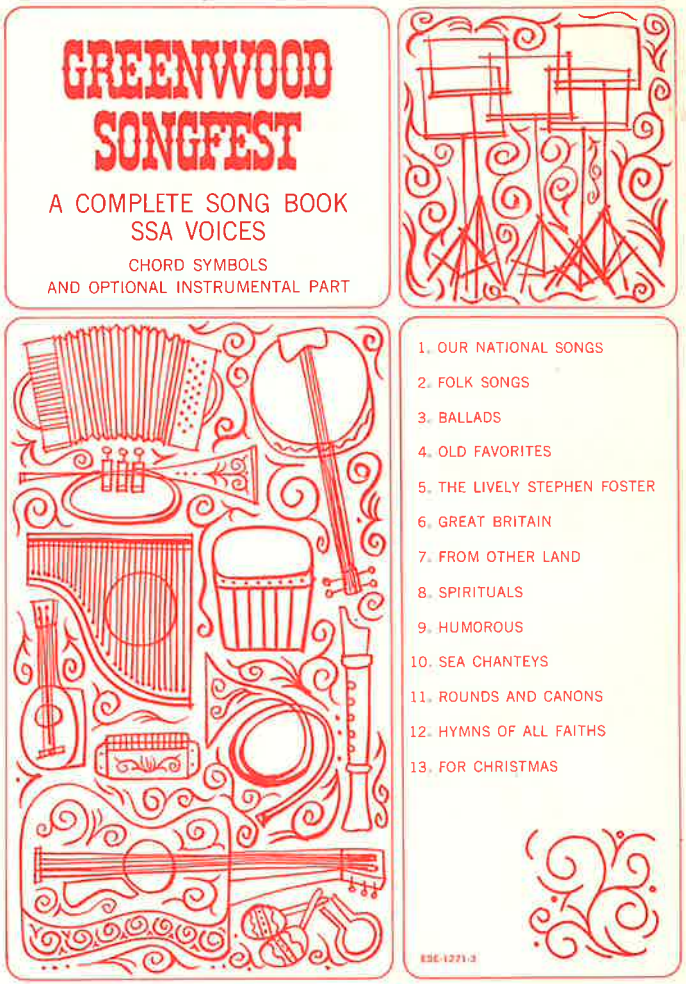
Prepublication announcement

GREENWOOD SONGFEST

A Complete Volume of 237 Folk Songs for SSA

13 categories under one cover will provide a library of arrangements suitable for almost all school music program needs.

Various Arrangers. ESE-1271-3 GREENWOOD SONGFEST



MOST COMPLETE BOOK OF ITS KIND

Patriotic
American Folk
Ballads
Old Favorites
The Lively Stephen Foster
Humorous
Great Britain
From Other Lands
Spirituals
Sea Shanties
Rounds and Canons
Hymns
Christmas Carols

Featuring

- **Medleys for easy recital planning**
- **Guitar and piano chord symbols**
- **Optional instrumental parts for flute, clarinet, recorder, trumpets or violin for 70 songs**
- **Historical annotations**
- **Durable, attractive binding**
- **Complete library of arrangements for school music programs and glee clubs**

20% discount on advanced orders received before Oct. 1, 1966.

DO NOT CIRCULATE